Bulletin

January 2009 | www.ram.ac.uk | bulletin@ram.ac.uk

Royal Academy of Music

Into the Future
New Principal Jonathan Freeman-Attwood talks about his aspirations

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Visiting Professor of Singing Barbara Bonney gives a masterclass at the Academy

Welcome to the latest edition of the Bulletin, the Academy's news report for the past twelve months.

Only a fraction of the Academy's activities appear here — visit www.ram.ac.uk for the wider picture.

We're always interested to hear from you — if you'd like to get involved, contact us!

The Bulletin
Royal Academy of Music
Marylebone Road
London NW1 5HT

Telephone 020 7873 7333
Email bulletin@ram.ac.uk
Registered Charity no. 310007

Last summer, Jonathan Freeman-Attwood became the Academy's fourteenth Principal. Here he outlines his plans for the Academy in the years ahead.

Into

Could you tell us about your time at the Academy to date?
Well, it began back in 1988 when I was trying to build a career as a performer, writer and, frankly, anything else that paid. Out of the blue I was asked to do some supply teaching in academic studies. That led to a job winding down the GRSM diploma and then creating a new BMus degree with King's College London, which began in 1991. I was very lucky. It really was a fantastic job to have at that time and brought together all my playing, academic interests, as well as British and trans-Atlantic experience. I became the Dean of Undergraduate Studies and, in 1995, Director of Studies, and then Vice-Principal a year later. I suppose I've followed a kind of boot-boy to Principal route. Throughout that time I've managed to keep a parallel professional life going outside, very much encouraged by Sir David Lumsden and, latterly, Sir Curtis Price. I think my interests outside have always kept me fresh — and hopefully enable me to identify closely with the evolving musical and educational challenges for a place like this — not that there is anywhere quite like this!

What would you say are the greatest changes over your 20 years here?
The Principal doesn't carve the joint in the dining room anymore. Seriously, I suppose the greatest change would be that conservatoires these days have a much more coherent idea of what a practical musician needs to be — not just professionally but also intellectually. There's so much more going on, so much more at stake for everyone, it seems. In 1991 we gave performance the credibility of offering a degree rather than a diploma; the BMus programme really was a pioneering way of looking at performance in a completely fresh light and others followed suit. We may have got some things wrong, but we did make sure that the degree had the flexibility to develop — both through the close links with King's College London and also by identifying the 'equipment', and, crucially, the balance it had required to make the most of a student's potential. The development of the postgraduate MMus really followed on from this BMus work. And from this year, we have an MA replacing the old PG Dip.

I suppose the ongoing challenge is to provide the best 'hands-on' performing opportunities, in terms of professional development, while still encouraging a free spirit of curiosity, discovery, intellectual spark and artistic risk. As a student, those ideals mustn't be abused by too much emphasis on vocational necessity. It's a fine line but I think this conscious development of vocational 'nous' really makes the Academy the place where students can establish their own musical personalities alongside the practicalities of building a career.

What qualities does the successful musician need these days?
In one sense, the same qualities as successful musicians of all ages — in other words, technical assurance, artistic integrity, good professional habits, communication in spades and so on. That said, I passionately believe in the notion of 'practitioner as critic': the idea that we adopt as musicians a kind of internal dialogue to absorb, assess and then articulate the value, or otherwise, in what we do and hear. Often the starting point is a basic question for performers and composers, such as what do they think is the purpose of a musician? I teach postgraduate sessions along these lines with the aim of seeing where such 'critiquing' leads to greater artistic and professional self-awareness. I suppose it's a kind of quest for leadership and responsibility so that students go out with a bit of 'attitude' and give the world a run for its money!

Speaking of money — and not unconnected — is the realisation that the pay for most professional musicians isn't great. If you are going to be successful, it's best to be happy and accept that when you become a musician you're making a lifestyle choice. Your passion and your profession are always likely to be intertwined. When does work stop being a hobby and vice-versa? If you can't answer that question, then that's a quality of life that money can't buy. There may be doom and gloom in the markets, but the human race has never needed music more. For those who can communicate it most effectively, I believe the world really is their oyster. Look how successful and fulfilled many recent Academy graduates are, despite all the silly talk about classical music going down the pan. Things are changing fast but in some very exciting ways. I think the possibilities emanating from our developing intranet — arena — will help students to chart their progress, research their materials in the round and, again, think more critically and effectively about what they do.

I was particularly struck when Elton John visited the Academy at the end of November by his optimism for the future of music and particularly for live performance. Maybe not so many people are buying another Elton John album, but he's touring as much

ROYAL ACADEMY OF MUSIC LIBRARY

'I passionately believe in the role of "practitioner as critic"'

1 Jonathan Freeman-Attwood
2 Greeting Her Majesty the Queen on her visit to the Academy
3 In conversation with Sir Elton John
4 Welcoming new students to the Academy at the start of a new year

the Future

as ever and was very confident that our students will find many exciting opportunities for themselves too. Of course, everybody uses the recording industry as an emblem of decline, but that is just one aspect of the music profession and recordings just have a different place in the firmament now. Live music and taking performance outside the traditional concert hall is more important than ever. Just look at the strength and variety of the Academy's events schedule. Our venues are booked up for every available minute because students are now so ambitious, committed and keen to apply their skills wherever they can. The same student might in the course of a month be playing for a musical theatre show, a media music showcase, performing with the symphony orchestra, a side-by-side chamber concert with London Sinfonietta players, a 'period' band, doing chamber music at Kings Place — this variety would have been unheard of until very recently. There's absolutely no fixed narrative of an Academy student's performing profile.

'Open Academy' has been crucial in developing students' presentation skills in a wide variety of projects and placements which you could say define the idea of collaboration. Our concert diary also reflects the importance of collaboration: with The Juilliard School, with Guildhall students in our Beethoven series with Sir Colin Davis, with composers and the Bristol School of Animation, as well as many others. For around 20 years we had a unique and distinctive annual composer's festival. Nowadays it seems that every week is a festival of some kind. And on top of that we have our burgeoning recording series.

What are the next big projects?

We're just about to launch a hugely exciting Bach cantatas series funded by the Kohn Foundation. This is being run as a professional outward-facing concert series in which top students and professionals work in side-by-side performances of this amazing music. It has required an immense effort to make sure it is rooted in the right educational soil as well as ensuring that the standards are top-notch. I think it's emblematic of where the Academy has reached as a place for serious concerts and as a hub in the 'period performance' arena.

The 2012 Olympics aren't that far away and we've already got plans (a bit secret for the moment) but before that we're giving the première of a major new opera by Sir Peter Maxwell Davies in 2010 — another collaboration with Juilliard. Over the next two years we'll have operas conducted by Sir Charles Mackerras, Sir Colin Davis, Yan Pascal Tortelier, Trevor Pinnock — and those are just some of the conductors. I can't wait to start working with our new Royal Academy Opera team of Jane Glover and Glenville Hargreaves. We are also cooking up some real 'cutting edge' stuff with the Southbank Centre after the marvellous Nono and Messiaen Festival collaborations this year. Then there's the constant stream of great visiting musicians for whom the Academy is a special place, and who like working with our students regularly, like Jose Cura, Pierre-Laurent Aimard, Rachel Podger and Maxim Vengerov. I must also add that the appointment of Thomas Brandis as Griller Chair gives our best chamber groups the chance to work with one of the greatest leaders and chamber musicians of our time.

As far as facilities are concerned, we have a few more big challenges to make the most of our island site. We now have clearance to fill the so-called 'Void' with state-of-the-art practice pods and an opera studio at the top, which will make a huge difference to us all. In a more general respect, the Academy cannot offer the best training to students unless it has really grappled with how to expand its practice, teaching and rehearsal facilities. We can't promise a quick-fix but it's high on my list of priorities to improve the situation.

In the next year we'll look very critically at the range of opportunities which we're offering for pianists — they can have a very lonely existence, and I think we can help them to integrate a bit more. I should say — in relation to all our educational plans — that having two new and extraordinarily able senior colleagues in Mark Racz and Timothy Jones has provided a fresh impetus for reviewing the effectiveness of what we offer in the round. They've learnt in four months what would take most of us four years!

What specific new challenges are on the horizon?

The biggest one is holding our nerve in some fairly scary economic times and simply making sure that the Academy is very well run. We need to use these circumstances as an opportunity to sharpen our view of our absolute core mission: the place where young musicians of the highest international quality and imagination can develop and hone their musical skills. If the Academy can't aspire to that above all, then what are we?

I often think about our visibility — and not just the lovely new signage and outside lighting — but our visibility well beyond the Marylebone Road. We need to be better recognised as a jewel in the crown for what we do for the creative industries in the UK and abroad: we're the second oldest conservatoire in the world and have been one of the most famous names in music for nearly 200 years — and we represent a visionary range of contemporary ideals. When you walk into the Academy you're greeted by a bright modern screen presenting information about all our public events, flanked by the busts of Sir Arthur Sullivan and Dame Myra Hess. That rather encapsulates the Academy, I think. Old and new in D major.

But often I am confronted by a genuine lack of knowledge about what we do — particularly in political arenas. We need to find ways to get the message across to influential politicians and movers and shakers in other creative industries. Simon Bainbridge has brilliantly allied his music to the architecture of Daniel Liebeskind so that both expand their spheres of acknowledgement. I'm sure we can achieve the same effect.

How important are international students?

The Academy had an exotic cultural mix of staff in the nineteenth century and, not surprisingly, we have the greatest range of international students in our sector in Britain with pushing 60 nationalities. Whether students choose to go back to their country of birth and make a difference there, or to stay and work here, or travel internationally, the Academy aims to provide a universally relevant range of teaching. We take our international responsibilities very seriously — in the ways in which we recruit, in our exchanges which develop knowledge of other cultures, in being able to support students from other cultures with induction courses, language training, and all kinds of practical support. Also, the excitement of such a strong British brand and a wonderfully varied international representation leads to some stunning artistic partnerships.

You mentioned your various outside interests earlier. Will you be able to continue with them all?

When you take on a chief executive role of a major institution, your work expands into so many new realms, and I've had to scale back many of my activities. I am jealously guarding some areas, however. I definitely want to keep my playing to a level I'm happy with. I've got a few recording projects over the next few years, and am looking forward to a nice summer of concerts both here and abroad. I'm still producing recordings for various artists, the occasional piece of writing and broadcasting, but not so much. I still feel that I'll be more effective in my job, inside the Academy and as its principal outside, if I can continue to smell the fear of a gig! I'll probably carry on until I fall flat on my face playing something too hard for me.

Finally, could you tell us a bit about your personal musical passions?

The biggest bee in my bonnet, all the time, is the value that I attach to the matter of constantly evaluating interpretation and asking what music says to each generation. It's more important than ever — whether live or in the studio — that we use our understanding of the past to help make our own voices speak with ever-greater character and impact. In other words, always thinking how we can enhance the value of the 'currency' of great music, to use a vulgar but topical analogy. The danger, largely because of recordings, is that most great performers are judged today on some fairly geometric qualities: ensemble, tuning, big sound. Of course we don't want to ape the rhetoric of past generations as that isn't interpretation honestly reflecting the 'here and now'. But there are certain aspects of ambition and indeed vocabularies and dialects, you could call them, which when distilled through our own performing priorities can give us far greater scope for some really interesting and profound interpretations. Interesting performers need always to address the whole panoply of expressive potential and not just aim for a kind of demarcated and acceptable status quo.

My passions for specific music? — well, where do I start? I can't listen to any Bach or Mozart without being stopped in my tracks at some stage. For me, these two composers always just tower above the rest. For the most original musician ever, I'd say Bruckner. What an astonishing bolt from the blue he was. It's absolutely amazing when people manage to find new sounds in our 'heard-it-all-before' post- modern society. Elliott Carter and Birtwistle are both able to do this in amazing ways. One of the most moving experiences I've had in years was earlier this term, listening to Gerard Grisey's 'Les espaces acoustiques'. Who would have thought there could be a standing ovation from a packed QEH for a work so long and of such complexity? But that's the power of music...

Bulletinterview
Jessica Dean

Many Royal Academy Opera singers have been singled out for praise by the critics recently. We catch up with one of them, soprano Jessica Dean.

Have you always wanted to be a singer?
I started off as a pianist actually, from about five years of age, but was always involved in choirs growing up. I began learning classical singing just before starting my Bachelor's degree in piano performance. However, singing soon became my main passion and I completed my Honours degree as a soprano. Those years of acquiring piano skills have really helped me to understand the role of the accompanist, and have helped me develop a much broader sense of musicianship.

The Academy is a long way from home. What made you decide to come here?
Travelling from Australia to the other side of the world was a very big step for me. Being a homebody there have been difficult moments, but the Academy offers all sorts of support to help us through these. I was, of course, attracted by the Academy's reputation and the opportunity to live and study in London, one of the world's great cultural cities. Financial support has also made a big difference — last year I was lucky enough to receive a Kohn Foundation Vocal Scholarship, and this year I have been very kindly supported by the John Lewis Partnership and Jennifer Vyvyan Award.

What have been the highlights of your time at the Academy?
My first year at the Academy was quite a busy one, going straight into The Marriage of Figaro as Barbarina, with John Copley and Sir Colin Davis. Working with them was a wonderful experience. In the summer term I played the title role in La Calisto by Cavalli which was a definite highlight as I have a particular interest in early music, and I've also been fortunate to be involved in masterclasses with Barbara Bonney and Yvonne Kenny. However, the amazing guidance and knowledge of my teacher Lillian Watson have been the most important influence for me at the Academy.

It seems that you like studying here!
I've had a lovely feeling about the Academy from the day I arrived. My fellow students are focussed and committed, but extremely warm and supportive. There is a wonderful family atmosphere — especially within Royal Academy Opera — and the administrative support really makes you feel looked after.

You said that last year was very hectic for you. Have you managed to find time to perform between the opera productions?
Yes, I have enjoyed other performances too — a highlight has been performing as a soloist in Purcell's King Arthur with Laurence Cummings during the farewell dinner for Curtis Price. I've also been engaged through the Academy as a soloist for a number of outside concerts.

What will be next for you after you leave the Academy?
I expect to feel ready for the start of my professional career. The technical and dramatic guidance I've received here has been invaluable. I'll definitely always rely on and draw from what I have learnt here. This profession can be a stressful one, and the intense nature of Royal Academy Opera challenges you to cope with many demands whilst supporting you through them.

It is an impossible task to list every significant event from the past year, but here are some of the many highlights...

1 Sir Curtis Price with HRH The Duchess of Gloucester
2 Musical Theatre production, December 2008
3 Dr Jane Glover CBE, Artistic Director of Opera from 2009
4 Royal Academy Opera's production of Shostakovich's *Paradise Moscow*
5 Masterclass with conductor John Eliot Gardiner
6 Masterclass with conductor Thierry Fischer
7 Portrait of retiring Principal Curtis Price

Royal Visit
Her Majesty the Queen visited the Academy in December 2007, for the first time in 61 years. The Queen — who became sole Patron of the Academy in 2002 — was welcomed to the Academy by the Lord Lieutenant of Westminster and the Academy's President HRH The Duchess of Gloucester.

The Queen presented the Queen's Medal for Music to the composer Judith Weir in the Duke's Hall, in the presence of current Academy students and staff including Sir Peter Maxwell Davies, Master of the Queen's Music and professor of composition at the Academy. The party listened to music for piano quartet by Judith Weir and works for brass ensemble conducted by the Academy's Head of Brass, Professor James Watson. The Queen also met current students on a tour of the building and officially opened the Academy's new Patrons Room.

Royal Academy Opera

> 'And what singers! The strength in depth was uncommon even by the Academy's standards… we opera lovers could look serenely down, comforted by thoughts of a future blessed with such abundant talent.' **Opera, January 2008**

After five distinguished years under Anthony Legge, Royal Academy Opera has appointed a magnificent team to take this flagship department onto the next stage. From January, Jane Glover CBE will be Artistic Director of Opera and Glenville Hargreaves, who has been a professor of singing at the Academy since 1997, will be Head of Opera Studies.

The Principal, Jonathan Freeman-Attwood, writes: 'Jane Glover is one of the UK's most extraordinary musicians with the practical experience, penetrating insight and boldness of purpose to make a remarkable difference to students' lives. I am thrilled that Jane has decided, at this stage in her career, to dedicate such a significant proportion of her life to continuing her work with young people and taking forward the artistic ambitions of Royal Academy Opera. Few institutions could wish for a more respected and rounded musician, stage artist and singing mentor than Glenville Hargreaves to join the department as it seeks to provide the opera world with a training second to none'.

Anthony Legge will become Assistant Music Director of Opera Australia but will continue his involvement with Royal Academy Opera as the 'Sir Arthur Sullivan Visiting Professor of Opera'.

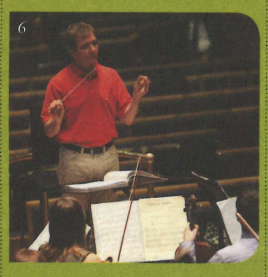
Recent Royal Academy Opera productions:

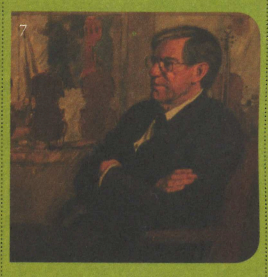
Sir Colin Davis and John Copley continued their long associations with the Academy and the operas of Mozart with The Marriage of Figaro (November 2007). The performances celebrated the 80th birthday of Sir Colin, who is International Chair of Conducting Studies at the Academy.

Shostakovich's sparkling comedy 'Paradise Moscow' in David Pountney's lively translation, conducted by Dominic Wheeler (March 2008).

The première of a new performing edition by Peter Foster of Cavalli's La Calisto, with the Baroque Orchestra directed by Anthony Legge (June 2008).

Humperdinck's perennial Hänsel und Gretel conducted by Sian Edwards (November 2008)





'excellent young talent' — The Times, November 2008

News

Other events

'the performances were excellent… performed with vigour and authority by the Royal Academy of Music students' **Sunday Times, February 2008**

In autumn 2008 alone the list of world-class musicians working with Academy students — in concerts, masterclasses, research events, and other events aimed at attracting new audiences — included Chevalier José Cura, John Lill, Keiko Abe, George Benjamin with the London Sinfonietta, BBC Singers with David Hill, Rachel Podger, Barbara Bonney, Thierry Fischer, Dennis O'Neill, Sir John Eliot Gardiner, Trevor Pinnock, Leon Fleisher, Kálmán Oláh, Sian Edwards, Stan Sulzmann, Sir Peter Maxwell Davies, Robert Tear, Ignat Solzhenitsyn, William Bennett... and many more. And in the final week of term we welcomed Sir Elton John, former Junior Academy Exhibitioner, to the building — not this time to perform, but to meet students who have been supported by the Elton John Scholarship Fund and to share his advice with many current students.

The six-month festival 'Luigi Nono: Fragments of Venice', a collaboration between the Academy and Southbank Centre, culminated in the long-awaited UK première of Nono's 'Prometeo' at the Royal Festival Hall, performed by London Sinfonietta, the Academy's Manson Ensemble and Synergy Vocals. The Guardian praised this 'immense achievement'; The Times reported 'a full house; ecstatic applause; a major milestone in music triumphantly unveiled. I can't imagine a more spectacular concert'.

Another major festival, 'From the Canyons to the Stars — The Music of Olivier Messiaen', was presented by the Academy in collaboration with Southbank Centre, Philharmonia Orchestra and London Sinfonietta. In February the Daily Telegraph said: 'we've had plenty of opportunities to be dazzled this past month… from student performers of the Royal Academy of Music'. In one of the highlights, the Academy Symphony Orchestra performed Messiaen's final large-scale work at Westminster Cathedral under the direction of Thierry Fischer.

Outside the Academy, Song Circle made their Wigmore Hall debut with songs about childhood love, war, religion and humour. They will return to Wigmore Hall in January 2009. The Academy 's continuing involvement in the Spitalfields Festival included the finale of their 2008 season, in which Stephen Hough — visiting professor of piano at the Academy — directed the Academy Sinfonia with works by Mozart and Mendelssohn.

Museum

In addition to the permanent displays, recent temporary exhibitions at the Academy's museum included 'Icons of English Music Printing 1575–1720', which showcased the examples from the first 150 years of music printing in London from the Academy's Special Collections. An introduction to the work of the Amati family, items from which are still on display in the Strings Gallery, explored the spread of Andrea Amati's influence. Another recent exhibition, 'East meets West — from Sheng to Berio', was selected as one of the best five temporary displays in London by the portal site 24hourmuseum.org.uk The current temporary exhibition 'Revolutionary Violin' is featured on page 10.

Bach Prize

The Royal Academy of Music/Kohn Foundation Bach Prize is awarded annually to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of Johann Sebastian Bach. The 2008 prize was awarded to Sir John Eliot Gardiner, who becomes the third winner of the prize. Both previous winners — Professor Christoph Wolff (2006) and András Schiff (2007) — were on the selection panel which awarded this year's prize, along with Professor Sir Curtis Price (Academy Principal 1995–2008) and Dr Ralph Kohn FRS, FRAM.

Sir John Eliot accepted his prize by giving a lecture-recital with Academy students, in which he demonstrated the operatic nature of much of Bach's work. He also looked forward to the Academy's ambitious Bach cantatas series, which starts in January 2009: it 'offers London audiences a marvellous new opportunity to hear such masterpieces, many of them rarely heard. I know from my recent experience at the Academy that these talented singers and instrumentalists will produce outstanding results'.

Collaborations

In recent years the Royal Academy of Music and The Juilliard School have forged an ever-closer relationship through a diverse series of projects in which students learn, work and perform together. Academy and Juilliard musicians have collaborated in a critically-acclaimed BBC Proms performance with Sir Colin Davis; a concert with Sir Elton John at Radio City Music Hall; and performances and recording, by the New Juilliard Ensemble together with the Academy's Manson Ensemble, of music composed by students from both institutions. The next collaboration between the Academy and Juilliard will be a concert at Wigmore Hall on Tuesday 3rd March 2009, in which string soloists from both conservatoires will perform Elgar, Copland, Stravinsky and Shostakovich directed by Clio Gould.

In October the Academy and Juilliard announced the commission of 'Kommilitonen' (translated as 'fellow students'), a major new full-length opera by Sir Peter Maxwell Davies. The libretto will be written by David Pountney, who has enjoyed a long and successful collaborative relationship with Sir Peter. The opera will be premièred by the students of Royal Academy Opera at the Royal Academy of Music on 22nd, 24th and 26th February and 1st March 2010, directed by David Pountney and conducted by Nicholas Kok. Juilliard Opera will present the opera's US première performances in April 2010, in a production which will honour the 50th Anniversary of Lincoln Center for the Performing Arts. David Pountney will also direct the US première, with Anne Manson conducting the Juilliard Orchestra.

Appointments

In September we welcomed two new faces to join the Senior Management Team. Mark Racz, Deputy Principal, is a distinguished American-born pianist, teacher and music educator. He has lived in the UK since 1980 and has performed widely as a soloist, accompanist and chamber musician, with a particular interest in early 20th-century music. Mark has worked at the Birmingham Conservatoire as Vice-Principal since 1999.

Dr Timothy Jones, Director of Programmes, is a Mozart specialist with research interests in music theory and analysis who has held academic posts at the Universities of Oxford and Exeter, and at the Royal Northern College of Music. As a performer he has particular interests in late-eighteenth-century keyboard music.

Royal Academy Opera's appointments of Jane Glover and Glenville Hargreaves are detailed on the opposite page. In 2008 the Academy also announced several major new appointments to its roster of highly-qualified singing professors: Dame Felicity Lott, Barbara Bonney and Chevalier José Cura have joined distinguished colleagues John Mark Ainsley, Valerie Masterson, Dennis O'Neill and Robert Tear as a Visiting Professors of Singing.

Professor Thomas Brandis — concertmaster of Berlin Philharmonic Orchestra for over 20 years, leader of the Brandis Quartet for 26 years and a highly-experienced teacher — will become the first Griller Chair of Chamber Music at the Academy. This Chair has been inaugurated to mark the outstanding teaching of the late chamber music professor Sydney Griller and the legendary Griller Quartet. The composition department, under the leadership of Philip Cashian and Associate Head of Composition Ruth Byrchmore, have appointed Bent Sørensen as a Visiting Professor in Composition and David Sawer as a professor of composition. The Academy's other Visiting Professors of Composition are Craig Armstrong, Tod Machover and Sir Peter Maxwell Davies.

In September 2008 Fabio Zanon will become the Academy's third Visiting Professor of Guitar, joining John Mills and John Williams. Professor Skaila Kanga, Head of Harp, has announced that Isabelle Moretti will become Visiting Professor of Harp and Frances Kelly will be Early Harp Consultant. Neil Percy will welcome Joe Locke as International Vibraphone Consultant to the Timpani and Percussion department.

Ben Parry, formerly Director of Music at St Paul's School in London, has been appointed Director of Junior Academy from January 2009. Ben's wide-ranging career has spanned singing, conducting, arranging, composing and acting in both classical and light music fields. He takes over from Jonathan Willcocks, who in his 19 years as Director of Junior Academy has overseen with unfailing dedication the musical and personal development of many hundreds of talented young musicians. Also at Junior Academy, Philippa Bunting has been appointed Director of 'First String Experience' for children aged four to nine.

Congratulations to Professor Sir Curtis Price, who will take up his new job as Warden of New College, Oxford in September 2009. Sir Curtis retired as Principal of the Royal Academy of Music last summer after 13 years in the post; his portrait by Andrew Festing, President of the Royal Society of Portrait Painters, now hangs in the Academy's Patrons Room.

Recordings

'I have to say that I was blown away with what I listened to. This CD is awesome by any standards... I was gripped by stupendous brass playing, musicianship and sheer quality of this music making... I strongly recommend that you add this fine CD to your collection. You most certainly will not be disappointed — it's a cracker!' **Brass Herald, December 2008**

The latest recording from the Academy features music for brass ensemble by Richard Strauss, a companion-piece for the acclaimed double-CD of his complete music for wind ensemble, which was released in September 2007 by harmonia mundi. This new disc, which includes the original fanfares of the Vienna Trompetenchor, is the first complete release of this music for 30 years. Two Wagner arrangements round off a disc which reflects the strength in depth of the Academy's remarkable brass department under the leadership of Professor James Watson. The CD is distributed in the UK by harmonia mundi and is also available from our shop, Academy Chimes.

The Marriage of Figaro with Sir Colin Davis is the latest addition to the Academy's collection of live opera recordings, which include The Cunning Little Vixen with Sir Charles Mackerras and highlights from Dardanus with Laurence Cummings.

Stop press, December 2008:
Denis Bouriakov (2004) has been appointed Principal Flute with the Metropolitan Opera in New York, and **Dominic Seldis** (1992) has just become Principal Double Bass with the Royal Concertgebouw Orchestra, Amsterdam.

All three nominees for the solo/duo category at the British Composers Awards 2008 were from the Academy: current PhD student **Patrick Nunn, Judith Bingham** (1973) and **Jonathan Pitkin** (2001). Among Academy people short listed for other categories were current student **Alexander Campkin, Luke Bedford** (2002), **Adam Gorb** (1993) and current professor of piano **Rolf Hind**.

Organist **Colin Andrews** (1977) has recently performed at Westminster Cathedral and Westminster Abbey, University of Sapporo in Japan, Smetana Hall in Prague and Church of the Holy Apostles in New York City.

Current student **Alexander Campkin** was appointed Composer in Residence for the Academy Chamber Choir's tour to Neresheim Abbey in Germany last September, following the première of his chamber opera Between the Notes at the Academy. One of his choral works was published by the Royal School of Church Music.

Conductor **Daniel Capps** (2002) has made his stage debut at the Royal Opera House, Covent Garden and toured China, Japan and Hong Kong with the Royal Ballet, including performances at Beijing's new opera house on Tiananmen Square.

Student pianist **Sophie Cashell** won the BBC's Classical Star. Her debut CD has been released by Universal Classics and Jazz.

Current postgraduate **Vicente Castello Sansaloni** has been selected Principal Oboe in the European Youth Orchestra.

Double bassist and composer **Fergus Currie** (1991) recorded a CD of his music for strings with the London Chamber Orchestra conducted by **Christopher Warren-Green** (1975) in 2007, and has written a complex orchestral score for the XBOX360 video game Theseis.

Guitarist **Dimitrios Dekavallas** (2007) won third prize in the Sinaia Competition in Bucharest.

Current undergraduate jazz pianist **Kit Downes** won Best Newcomer in the July 2008 BBC Jazz Awards.

Mark Eager (1984) has been appointed Conductor of Cardiff University Symphony Orchestra in addition to his other positions with the Welsh Sinfonia, Hertfordshire Wind Sinfonia and North Queensland Youth Symphony. He conducted a selection of **Adam Gorb's** (1993) works in St John's, Smith Square in August.

has been appointed Professor of Music in the School of Performance and Screen Studies at Kingston University from January 2009.

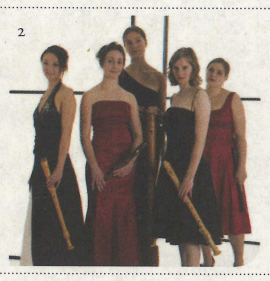
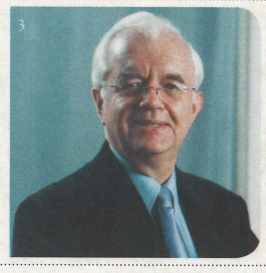
Soprano **Kathryn Harries** (1974) has been appointed Director of the National Opera Studio.

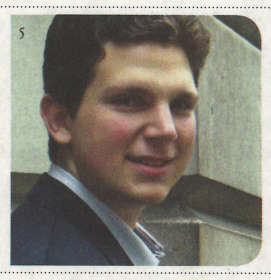
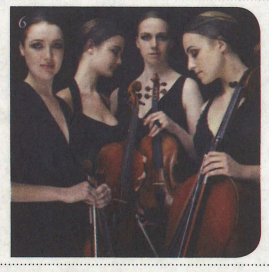
Choir-director **Llywela Harris** (1951) has been awarded Fellowship of the Royal School of Church Music.

Current postgraduate guitarist **Antonis Hatzinikolaou** performed for the Park Lane Group series at the Purcell Room in January 2008, and has recorded a CD with John Taylor.

Academy alumnus and current piano professor **Rustem Hayroudinoff's** (1994) latest CD, The Complete Etudes-Tableaux by Rachmaninoff, was nominated for the BBC Music Magazine Awards 2008.

Academy people

Chris Atkinson (Academic Studies Lecturer and BMus Tutor) received his PhD in composition from the University of London (Royal Holloway).

Current postgraduate pianist **James Baillieu** won the Richard Tauber Prize Accompanists' Award.

Pianist **Elizabeth Bicker** née Bullock (1964) has been awarded an MBE for services to Music in Northern Ireland.

Jazz percussionist **Joshua Blackmore** (2008) and his group Tom Cawley's Curios, who played at the BBC Jazz Awards in July 2008, were named Best Line-up Band of the Year.

Howard Blake (1960) celebrated his 70th birthday by conducting the Royal Philharmonic Orchestra in some of his best known works at Cadogan Hall in October. Other celebrations included CD releases on Naxos and Sony BMG.

The composer **Nimrod Borenstein** (1996) was appointed Composer in Residence at the London Youth Music Centre in September 2007. Since then he has had over a dozen world premières and commissions, including a competition piece written for the Academy's harp department.

Saxophonist **Paul Booth's** (1997) recently released CD No Looking Back showcased him as a soloist and composer to critical acclaim.

Denis Bouriakov (2004) won first prize in the the European International Flute Competition; **Zsu-zsa Vamosi-Nagy** (2008) and **Othonas Gkogkas** (2008) were semi-finalists.

Oboist **Sasha Calin** (2007) has been selected first extra with the Leipzig Gewandhaus Orchestra, and is also a member of Zurich Opera House Orchestra Academy.

Conductor **Karel Mark Chichon** (1992) made his debut at the Wiener Staatsoper in performances of Barbiere di Siviglia. Other significant highlights included his debut in the Arena di Verona and Bayerische Staatsoper Munich, and Firenze Maggio Musicale.

Sarah Brightman has recorded Sanvean, which **Andrew Claxton** (1971) co-wrote with Lisa Gerrard in 1993, for her new album 'Symphony'.

Allan Clayton (2007) sang the title role in Albert Herring for Glyndebourne Festival Opera this summer.

The members of the recorder quintet **Consortium5 — Kathryn Corrigan** (2006), **Inga Maria Klaucke** (2005), **Oonagh Lee** (2006), **Gail MacLeod** (2006) and **Roselyn Maynard** (2006) — hold the English Concert Junior Fellowship for Early Music at Trinity College of Music and will perform in the Park Lane Group 2009 Series.

Elizabeth Cooper (1946), who taught at Junior Academy for almost 30 years, has had her compositions for recorder included in ABRSM and Trinity Guildhall examination syllabuses. She continues to compose and teach singing, piano and recorder.

Vincent Corver (2007) is Manager and Artistic Director of the London Steve Reich Ensemble, and has recently founded Lucerne Pianos.

Simon Cox (2007) has been appointed Associate Principal Trumpet with the Helsinki Philharmonic Orchestra.

Pianist **Christine Croshaw** (1965) has performed Words and Music concerts with eminent actors at British Festivals and as far afield as Bermuda. She has also appeared in concerts with Prunella Scales, Sir Derek Jacobi, Charles Dance and Sir John Mortimer and is about to release a Saint-Saëns CD for Meridian Records.

Composer **Gabriel Erkoreka** (1997) won the top prize in the international competition Reina Sofía 2007 in Madrid for his orchestral work Fuegos.

Harpist **Catrin Finch** (2002) is undertaking a UK concert tour in February 2009 to promote her own arrangement of Bach's Goldberg Variations, to be released on Deutsche Grammophon / Universal.

Pianist **Mei-Yi Foo** (2006) won second prize in the Maria Callas International Piano Concerto Competition in Athens.

In November, **Nigel Foster** (1986) directed the London Song Festival.

Jose Luis Garcia Vegara (2007) has been appointed Principal Oboe with Frankfurt Radio Symphony Orchestra.

Christian Garrick (1994) has given the première of a Jazz Violin Concerto by **Sir John Dankworth** (1946).

Bassoon Concerto by **Graham Garton** (1953) was recently published by Armelin Music of Padua.

Current undergraduate bassoonist **Karen Geoghegan** came second in the BBC television programme Classical Star and has released her first Concerto CD, with Chandos.

Masters student **Jayson Gillham** won the Prix Amadeo in Aachen, the Australian National Piano Award and the Liszt Prize of the Royal Over-Seas League Competition.

Undergraduate trumpeter **Dimitrios Gkogkas** won the Dorothy Grinstead Prize, performed with City of Athens Symphony Orchestra in May 2008 and will play the Haydn Concerto with the same orchestra in 2009.

Dr Amanda Glauert (former Dean of Research, Museum and Collections)

Composer **Philippa Holland** (1988) released her new CD Faeries in summer 2008, accompanied by concerts in Italy and Greece.

Piano accompanist **Wei-En Hsu** (2005) made her debut at the Weill Recital Hall, Carnegie Hall with clarinettist Chiu-Yuan Chen in March.

Bass **George Humphreys**, who currently studies with Royal Academy Opera, won the Musica Britannica Anthony Lewis Memorial Prize.

John Humphreys (1965) and Allan Schiller's recording of the complete two-piano music of Busoni was nominated as one of the year's best CDs by International Piano magazine. Their Schubert disc, also for Naxos, was released in January 2008.

Percussionist and composer **Jody Jenkins** (2003) wrote the score for the animated film Gelert, which was broadcast on S4C (Channel Four Wales) in December 2007.

Current postgraduate student **Claire Jones** is Royal Harpist to HRH The Prince of Wales.

Pianist **Martin Jones** (1965) recently recorded a CD of piano music by his former Academy piano professor, **James Iliff** (1947).

Last July baritone **Paul Carey Jones** (2001) made his debut at the Teatro Comunale in Bologna, as Andy Warhol in Michael Daugherty's opera about 1960s celebrity culture, 'Jackie O'. He and **Llyr Williams** (2000) celebrated the 10th anniversary of their artistic partnership with a recital in Cardiff which included new songs written for them by Richard Elfyn Jones.

Trevor Jones (1971) recently composed the score for the comedy film 'Three and Out', which was

released in April 2008. The music has been released by Contemporary Media Recordings.

Orlando Jopling (1996) has recently conducted the London Mozart Players, Royal Philharmonic Orchestra, Sinfonia Viva, Schönbrunn Orchestra and Irish Chamber Orchestra. He has also recorded music by Humperdinck, toured a version of Ibsen's Peer Gynt, and collaborated with director Tom Morris on a staged version of Beethoven's op.131 string quartet.

Guitarist **Milos Karadaglic** (2006) performed at the Lucerne Festival this summer and went on a tour of China. He is preparing for debut concerto appearances with the London Philharmonic Orchestra in January.

Professor of cello **Josephine Knight** (1991) performed at Wigmore Hall with her Pizarro Trio, premièred **Sir John Tavener's** (1965) latest work for cello, choir and orchestra with the Royal Liverpool Philharmonic and performed at the Savannah Music Festival with violinist **Daniel Hope** (1995), the Emerson Quartet and pianist Wu Han.

A composition by **David Knotts** (Junior Academy, 1990), 'On Such A Night As This', was performed by the Schubert Ensemble in January 2008 at LSO St Luke's and broadcast on BBC Radio 3. Highcliffe Junior Choir performed his works at this year's Llangollen Eistedffod.

Nicola Loud (1996) and **Aled Jones** (1992) co-presented the final of the 2008 BBC Young Musician of the Year.

Current postgraduate students **Grace Lee**, violin, **Elen Haf Richards**, violin, and **Julia O'Riordian**, viola were awarded scholarships by the Philharmonia Orchestra/Martin Musical Scholarship fund Meyer Foundation Orchestral Awards.

Guitarists **Jacob Lenson** (2008) and **Mark Morris** (2008) have been selected to perform on the Live Music scheme.

Composer **David Lucas** (1965) has received his doctorate in composition from the University of Reading.

Current undergraduate **Alena Lugovkina** won first prize in the British Flute Society competition.

Pianist **Andrew Matthews-Owen** (2005) and soprano Claire Booth gave the world premières of works by **Philip Cashian** (Head of Composition) and **Robert Fokkens** (2001) on the 2008 Cutting Edge Tour. Andrew is recording a CD of Alun Hoddinott's works for the British Music Society.

Pianist **Joseph Middleton** (2005) won the 2008 Royal Over-Seas League Accompanist Prize and the Geoffrey Parsons Memorial Award 2008.

Postgraduate accordion student **Milos Milivojevic** won the prestigious Derek Butler London Prize at Wigmore Hall in March.

Undergraduate student **Huw Morgan** (trumpet) was awarded a Special Jury Prize at the 2008 Ellsworth Smith International Trumpet Solo Competition in Boston, and the Young Soloists Award of the Melos Brass Academy.

In the 2008-09 season, conductor **Ludovic Morlot** (2000) returns to the Chicago Symphony, the New York Philharmonic and the Ensemble Intercontemporain and will direct the Cleveland Orchestra, the Israel Philharmonic and the Dresden Staatskapelle for the first time.

Guitarist **Roberto Moron Perez** (2007) has recorded a new solo piece by Stephen Dodgson.

Violinist **Peter Mountain** (1943) has written his autobiography, 'Scraping a Living: A Life of a Violinist'.

Head of Accordion **Owen Murray**, the dedicatee of the Serenade on the Shores of the Cosmic Ocean for classical accordion and string quartet by Poul Ruders, will perform this piece with the Smith Quartet at a Wigmore Hall concert in early January 2009.

Royston Nash (1957), celebrated his 28 years as music director and conductor of the Cape Cod Symphony Orchestra with performances at the Barnstable Performing Arts Center.

Current undergraduate pianist **Riyad Nicolas** won first prize at the Jean Françaix International Piano Competition in Paris in April 2008.

Adam Ockelford's (1981) recent publications include the books 'Music for Children and Young People with Complex Needs' and 'In the Key of Genius: The Extraordinary Life of Derek Paravicini'.

Tony Osborne's (1969) work 'Whistle Bop Tour' has been performed by a string orchestra conducted by Jan Wagner and featured Dutch World Whistling Champion Geert Chatrou.

Current postgraduate pianist **Andrejs Osokins**, won first prize and the Audience Prize in the Jazeps Vitols International Piano Competition in Riga.

Martin Owen (1996) has been appointed Principal Horn of the BBC Symphony Orchestra, with whom he performed Elliot Carter's Horn Concerto at the Barbican in 2007.

Composer **Roxanna Panufnik** (1989) celebrated her 40th birthday year with more than 12 premières.

The Pavao Quartet — Kerenza Peacock (2002), **Jenny Sacha** (2003), **Natalia Gomes** (2003), and **Bryony James** (2003) — are celebrating their 10th anniversary year with concerts from the South Bank to South Africa. They have just released their fifth album, 'The Lost Gershwin'.

Alice Pullen (2005) has been appointed second oboe with the BBC Philharmonic Orchestra.

Tim Ridley (1988) was recently awarded his PhD from Brunel University. Currently Director of Chapel Music and Head of Music Technology at Marlborough College, he will become Director of Music at Glenalmond College in September.

Current undergraduate trombonist **Lewis Rowlands** has won a trial with Bournemouth Symphony Orchestra.

Baritone **Viktor Rud** (2006) made his debuts at Milan's La Scala, as Mr Astley in Prokofiev's Gambler directed by Barenboim, and at the Salzburg Festival, in Schubert's Mass. He has recently appeared in La Traviata, Carmen, Eugene Onegin and Turandot directed by Barenboim at Staatsoper in Berlin.

Academy pianists **Amandine Savary** (current Leverhulme Chamber Music Fellow) and **Wu Qian** (current Masters student) and their respective trios Dali Piano Trio and Sitkovetsky Trio won the joint first prize in the recent Commerzbank International Chamber Music Award in Frankfurt. The Dali Piano Trio also won first prize in the Osaka International Chamber Music Competition in May 2008 and second prize in Young Concert Artists auditions in New York in January 2008.

Current postgraduate pianist **Olivia Sham** won third prize in the finals of the Calabria (AMA) International Piano Competition in Italy in June 2008.

Current cello professor **Philip Sheppard** (1992) was music director for London 2012's sequence at the closing ceremony for the Beijing Olympics. Cellist **Kwesi Edman** (2005) and current student violinist **Elspeth Hanson** joined David Beckham on an open-topped bus for the event's dramatic climax.

Current student bass **David Shipley** won the Kathleen Ferrier Bursary for Young Singers. Student tenor **Nicholas Scott** won third prize.

Gwilym Simcock (2003) gave the world première of his Jazz Piano Concerto 'Progressions' at the BBC Proms this summer.

Academy string players have recently been successful with securing positions with the Hallé Orchestra: **Anna Smith** (2003) was appointed to tutti viola, **Hannah Smith** (2005) was appointed to tutti second violin, while postgraduate cellist **Julie-Anne Manning** was appointed to tutti cello.

Peter Smith (2006) plays tuba with the Philharmonia Orchestra. **Thomas Spencer-Wortley** (musical theatre, 2006) has just released his debut solo album 'Believe'.

Three Asanas by **Richard Stoker** (1962, professor 1962–1985) was premièred by saxophonist **Sarah Field** (1999), percussionist Mike Hamnett and clarinettist David Campbell at the Sounds New Festival in April 2008. His Sonate Symphonique was premièred by **Kevin Bowyer** (1982) in May 2008.

Professor David Strange (Head of Strings) has been appointed as Director of Studies of the European Union Youth Orchestra (EUYO).

Current postgraduate pianist **Olga Stsiazhko** won the European Piano Competition 'Halina Czerny-Stefanska in memoriam' in Poznan, and was also successful in auditions for the Final Stages of the 2009 Ferrucio Busoni International Competition in Bolzano.

Current postgraduate oboist **Yukino Thompson** has been selected to play with the Gustav Mahler Youth Orchestra.

Rachel Tucker (musical theatre, 2004) has accepted the part of Meat in 'We Will Rock You' at the Dominion Theatre.

Pianist **William Vann** (2008) won the Gerald Moore Award in September.

Last May, US-based organist **Carol Williams** (1986) performed at St Flannan's Cathedral in Killaloe, Ireland, St Martin's Church in Dudelange, Luxembourg and the Lancaster Organ Festival.

Current undergraduate saxophonist **Joseph Wright** was a finalist at the BBC Radio Scotland Young Jazz Musician Award in June 2008.

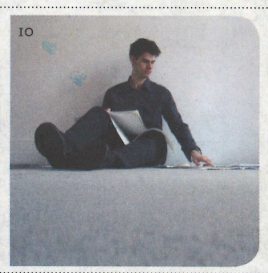
Academy singers were soloists in recent British Youth Opera productions: current student **Meeta Raval** appeared in La Rondine, and **Emma Carrington** (2008), **Kristen Darragh** (2008) and current student **Charlotte Stephenson** sang in Flight.

Academy alumni **Sarah Tynan** (soprano, 2003), **Julia Riley** (mezzo soprano, 2005), **Catherine Hopper** (mezzo soprano, 2007), **Ed Lyon** (tenor, 2004), and **George von Bergen** (bass, 2007) appeared as soloists in Vaughan Williams' Serenade to Music at the BBC Proms in August.

The Friends of the Alexander Technique has been set up to encourage contact between people at all levels of experience in this mind/body discipline: www.atfriends.org. Three of the Trustees have taught Alexander Technique at the Academy for many years: **Dorothea Magonet**, **Margaret Farrar** and **John Hunter**. Two Patrons of the AT Friends, **Sir Colin and Shamsi Lady Davis**, are also closely linked with the Academy.

For generations, Academy musicians have been shaping the profession. We'd welcome your news for the next Bulletin; please send it to the address on page 2.

1 Anna Smith
2 Consortium5
3 David Strange
4 Kathryn Harries
5 Jayson Gillham
6 Pavao Quartet
7 Jose Luis Garcia Vegara
8 Karel Mark Chichon
9 Claire Jones
10 Alex Campkin
11 Catrin Finch
12 Rustem Hayroudinoff



Bach

Royal Academy of Music / Kohn Foundation Bach Cantata Series

In January, the Academy launches the Royal Academy of Music / Kohn Foundation Bach Cantata Series, celebrating these magnificent works in concert and on historical instruments. Jonathan Freeman-Attwood writes:

'Whether you're a long-standing Bach lover or are just beginning to explore his extraordinary music, our major new series in the splendour of the Duke's Hall promises to become a regular fixture in your diary. In each hour-long concert, talented Academy students will take the stage side-by-side with distinguished artists in a happy blend of youth and experience.

We can look forward to thrilling and moving performances, from an orchestra and choir under Iain Ledingham's inspirational direction, of some of the most challenging masterpieces in Western music.

There are many reasons why Bach's cantatas resonate beyond their historical and liturgical context to establish themselves as dazzling concert pieces. First and foremost — and this is the raison d'être of the Kohn Foundation's enlightened sponsorship — is that Bach's supreme imagination and creative invention can be understood on their own terms.

No-one baulks as we marvel upon a great religious Renaissance painting outside the context of the Duomo. So in the concert hall, Bach's cantatas become equally relevant for the joy of discovery and the affirmation of life they bring to audiences of all ages, backgrounds and creeds.

No other institution in the country is as steeped in Bach as the Royal Academy of Music. Soon after Mendelssohn reintroduced Bach's masterworks to Berlin and Leipzig, passionate Bach advocates from the Academy presented his music for the first time to the English-speaking world. Our alumni now count amongst some of the greatest Bach interpreters of the 19th and 20th centuries. We look forward to welcoming you to the Academy for the next chapter of this great story...'

Sir John Eliot Gardiner recently worked with Academy students in a lecture-recital to mark his acceptance of the third Royal Academy of Music /Kohn Foundation Bach Prize. He writes:

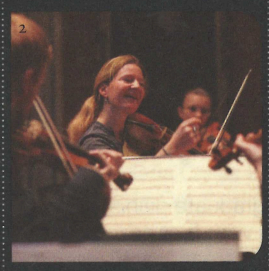
'The Bach Cantata series at the Royal Academy of Music offers London audiences a marvellous new opportunity to hear such masterpieces, many of them rarely heard. I know from my recent experience at the Academy that these talented singers and instrumentalists will produce outstanding results.'

Sundays at midday
Box Office 020 7873 7300
£8 (concessions £5)
Discounts of up to 30% if you book for several concerts

Concerts in 2009:
25th January | 22nd February | 29th March | 26th April | 10th May
7th June | 27th September | 25th October | 29th November

Backround image: A receipt signed by JS Bach, dated 1749

1 The original manuscript of Cantata 'Auf Christi Himmelfahrt allein', BWV128
2 Rachel Podger works with Academy students
3 A painting which possibly portrays the Bach family



The Academy and JS Bach go back a long way. Here are some highlights of the relationship, extracted by The Bulletin from a detailed article by the indefatigable researcher Teri Noel Towe.

Three members of the Academy staff at its foundation in 1822 were widely known as ardent proponents of Bach's music in London — the first Principal, William Crotch and his colleagues Thomas Attwood and Cipriani Potter, who became the Academy's second Principal.

William Sterndale Bennett, another Principal of the Academy, initiated a campaign to make the St Matthew Passion as popular with English audiences as Handel's Messiah. The first English performance of St Matthew Passion, which took place on 6th April 1854, was the first of three that Bennett conducted in London.

William Sterndale Bennet prepared several unabridged editions of this work, while his friend and Academy colleague Sir George A Macfarren who succeeded Bennett as Principal in 1875, wrote an extended scholarly introduction for the 1871 edition.

The Bach Society was founded by Bennett in 1849. After its dissolution in 1870 its library was transferred to the Academy. This precious legacy can still be consulted in the Academy's library.

Bennett's students and Academy colleagues continued his advocacy of Bach's music. Charles Steggall, honorary secretary of the Bach Society, taught at the Academy for 52 years until 1903.

Steggall's younger Academy colleague Joseph Barnby became an ardent advocate for the St John Passion, BWV 245, instituting its annual performances at St Anne's, Soho from 1871 to 1886.

Otto Goldschmidt, the husband of 'the Swedish Nightingale' Jenny Lind whose archive is preserved in the Academy Collections, joined the Academy piano staff in 1863 and became the Vice-Principal in 1866 — the same year in which Bennett was appointed Principal. He prepared and directed the first English performance of the Mass in B Minor on 26th April 1876 with the Bach Choir, which was established especially for this event. Jenny Lind-Goldschmidt was the soprano soloist at this performance. Between 1876 and 1885, Otto Goldschmidt led the Bach Choir in another eight performances of the Mass. For the last of these performances, which commemorated the bicentenary of Bach's birth at the Royal Albert Hall, Goldschmidt even arranged for the manufacture of some of the score's obsolete instruments.

Another distinguished Academy alumnus, Sir Arthur Sullivan, was also a major proponent of Bach's music. In October 1886, at the triennial Leeds Musical Festival, he conducted the Mass in B minor — probably the first time this work had been heard by a British audience outside London. Sir Arthur also presented several cantatas at the various Leeds Musical Festivals at which he was the principal conductor. In 1880 he led a performance of O ewiges Feuer BWV 34, and in October 1883 he conducted the first British performance of Du Hirte Israel, höre BWV 104. In 1889 he presented Gottes Zeit ist die allerbeste Zeit BWV 106.

The interpretations of Otto Goldschmidt and Sir Arthur Sullivan were fully reflected in the 1887 and 1908 Novello Octavo Editions of the Mass in B minor and became universal standards of performance throughout Britain until the 1960s.

Sir Henry J Wood, one of the Academy's most distinguished and influential alumni, directed more English première performances of JS Bach than any other conductor, before or since. These presentations include what appear to be the first complete performances of the St Matthew Passion in England, at the Sheffield Festival in 1908, and again in 1911. In 1926 he brought the Academy's orchestra, choir, and solo singers together to perform Bach's St Matthew Passion at the Queen's Hall — the first complete London performance.

Sir Henry also gave the first London performances of Amore Traditore BWV 203 (using his own orchestration of the original figured keyboard part, 1918), the Brandenburg Concerto no.1 BWV 1046 (1908), the Clavier Concerto no.2 in E BWV 1053 (1912), and a reconstruction of the Violin Concerto in G minor, after BWV 1056 (1918). The number of orchestrations that he prepared for his own use is astonishing and includes repertoire that is rarely performed even today.

Wood's 'Bach Wednesdays' at his Promenade Concerts survive as an annual Bach Day at the Proms. The life-size bronze portrait bust of Sir Henry, one of the many great treasures of the Academy, each year spends the Proms season at the Royal Albert Hall, the scene of a number of his Bach performances.

Wood was also responsible for numerous Bach world premières on disc, including the first recording of the Clavier Concerto no.1 in D minor BWV 1052. This work was premièred in Britain in 1837 by the renowned pianist and Academy teacher Ignaz Moscheles. In the 1924 recording the soloist was another Academy graduate, Harriet Cohen, who also made the first recordings of several Preludes and Fugues from Book I of The Well-Tempered Clavier.

Other Academy alumni who made Bach world première recordings include Lionel Tertis (Chaconne BWV 1004/5, 1923); flautist Robert Murchie (soloist, Ouverture no.2 in B minor BWV 1067, 1923); GD Cunningham (organ première recording of the Toccata and Fugue in D minor, BWV 565, 1926); John Barbirolli, with fellow Academy graduate Ethel Bartlett (Sonata no.1 in G for Viola da Gamba and Clavier BWV 1028, 1928)

The organist and conductor Geraint Jones, and yet another Academy alumnus, made important recordings of major organ works on the 1687 Arp Schnitger organ in Steinkirchen, near Hamburg; his performances were 'ear-opening' introductions to the sound of the organ of Bach's time.

Paul Steinitz, who taught at the Academy for 39 years, founded the London Bach Society in 1946, with the goal of performing Bach's music in the style and on the instruments that Bach himself had employed. In 1952, Steinitz gave the first complete and uncut performance in Britain of the St Matthew Passion in the original German. In 1958, he embarked on the Herculean task of performing all of Bach's extant cantatas, an endeavour that he completed shortly before his death.

Sir Thomas Armstrong directed the Oxford Bach Choir and Orchestra Society for a quarter of a century, resigning only to take up his duties as Academy Principal in 1958.

The internationally renowned organist Edward Power Biggs championed the revival of interest in historic organs and authentic performance practice in the United States. His weekly radio programmes, broadcast from coast to coast over the CBS Radio Network, helped to make the organ works of J. S. Bach known throughout much of the USA. His discography includes the first complete recording of the Orgelbüchlein, the first recording of The Art of Fugue on the organ, and the first recording of the Trio Sonatas, BWV 525–530, on the pedal harpsichord.

First Impressions

The summer's new appointments included Mark Racz, Deputy Principal and Timothy Jones, Director of Programmes. A few weeks into term, we asked them for their early thoughts about their new jobs here.

What did you do before coming to the Academy?

Mark: I was Vice-Principal at the Birmingham Conservatoire, and then the Academy made me an offer I could not refuse! I think it was just that time in my career when this was a perfect job for me and coming to the Academy felt the right thing for me to do.

Tim: I was an Academic Studies Lecturer at the Royal Northern College of Music in Manchester. I've long admired the work of the Academy and all that it stands for, so I jumped at the chance to come and work alongside such talented students and colleagues. I also found myself at a point in my career where I wanted the bigger challenges and exciting opportunities this job presents.

What are your first impressions of the Academy?

Tim: Energy, friendliness and openness are the first things that almost everyone notices about the Academy: there is an amazing buzz about the place. Everyone is so passionate about what they do. It's been so easy to settle in and feel at home.

Mark: The density of artistic activity here is almost overwhelming. But it is also so exciting and energising! The string of performances we've had in just the past two weeks is truly extraordinary: the many events of the Messiaen Festival in association with the Southbank Centre, particularly the première of Gérard Grisey's work at the Queen Elizabeth Hall, the Messiaen concert at the Westminster Cathedral, Rachel Podger directing the Academy Baroque Orchestra as part of the 'Free on Fridays' series, John Eliot Gardiner's lecture and performance with the Academy students as the winner of the Academy and Kohn Foundation Bach Prize.

Tim: There are special events at the Academy almost every day.

Now that you're settling in, what do you expect to contribute to the Academy life? How do you see your role here?

Mark: I have come to the great institution which I've known and respected for many years. Part of my contribution is making sure that the qualities that make this place special — the high standards, the sense of energy and enterprise — continue and develop. My role is to keep the good things going. It is also very much about steering a very steady course through the current financial crisis, which will affect everyone's lives and decision-making. It is also about making sure that the Academy, while keeping to its core mission of excellence, prepares students appropriately for the changes and developments in the music profession today.

Tim: A very specific part of my role is to make sure that the programmes of study fully engage all of our students and help them to develop into thinking musicians who will provide leadership in the profession. And, like Mark, I have to make sure that we preserve and develop the best of what the Academy has to offer. In a rapidly changing higher education environment, one of my first tasks is to prepare the Academy for the greater independence and responsibilities that will come with the power to award our own degrees.

Tim, could you tell me more about your role in implementing new technologies as part of students' everyday life at the Academy?

Tim: Technology has had a big impact on higher education in the last 20 years. The changes range from simple things like how we communicate with each other to complex technologies that are useful creative tools. One of our latest developments is the introduction of e-portfolios which will allow students to reflect on their experience gained at the Academy They can build up professional packs — including CVs, biographies, and reviews of their concerts — which should help them to get a good start in their careers once they leave the Academy.

Among other important Academy projects is the ongoing digitisation of the Academy's unique collections — making them available not only to our own students and researchers, but to a much wider range of interested people.

Everybody is looking forward to finding out more about new appointments and other recent developments at the Academy. Could you tell us more about this?

Mark: I'm particularly excited about our new Head of Opera, Jane Glover. As a very distinguished performer and scholar she has taken a conscious decision to change the structure of her professional life to spend time here. Among other latest developments is a review of the Academy's research, museum, collections and library.

Tim: It's now ten years since the museum first began to be developed, and so we feel it is a good time to reflect on achievements and to consolidate these areas of the Academy. We have such an amazing collection of instruments, other musical artefacts and early printed materials and manuscripts. Our aim is to make these resources even more accessible to a wider range of people which underpins the concept of the 'living museum'.

Mark: We also need to find ways of ensuring that students' time at the Academy will involve exposure to our collections and to the important things that we have here.

I gather that you have already become very passionate about the Academy!

Tim: We've had the most amazingly warm welcome from all our colleagues and students.

Mark: We feel completely at home now. It's a lovely professional environment to work in.

Bulletinterview
Mengla Huang

Violinist Mengla Huang has been winning admirers for his virtuosic playing for many years already. He tells us why he chose to study at the Academy.

How did you start playing the violin?
For their child to become a musician seems like a dream come true to many Chinese parents. My parents also felt that way and, when I was four years old, my father took me for my first violin lessons.

Why did you decide to come to the Academy?
Violin playing is rooted in Western culture and I have always wanted to learn more about the West. I knew coming here would inspire and facilitate my performance remarkably, as the Academy is one of the most famous conservatoires in the world. I'd had several lessons with György Pauk in Japan, Italy and Israel — as soon as I learnt that he teaches here, I decided to follow him to London immediately!

I gather that you have a special relationship with your Academy teacher!
My professor has helped me to open up my mind to a new range of musical ideas. His invaluable guidance continues to be essential influence in my musical development. I have also been fortunate to have coaching with other professors at the Academy — I think they are all fantastic! I am very grateful for their musical ideas, which are always inspiring and helpful.

What have you achieved during your time at the Academy?
I have already been here for two years and the Academy has provided me with many opportunities to gain first-class performance experience. I have focussed on solo and chamber music repertoire during the last two years and won several internal prizes, such as the Mica Comberti Solo Violin Prize, David Martin/Florence Hooton Concerto Prize and Ricci Foundation Award.

Do you participate in many chamber music groups at the Academy?
Chamber music is one of my passions. I have found three great partners here — Ping Sun, Linda Lin and Grace Lee — who make up the Corelli Quartet with me. We wanted to continue playing after our graduation last summer and were delighted to have been chosen as Leverhulme Chamber Music Fellows. I also occasionally perform in a piano trio with friends.

How about your career as a soloist?
As a soloist, I perform in concerts around the world. In early 2008 my second album was launched in China. In May, I was the first Chinese violinist to give a recital at the Prague Spring Festival. I am also fortunate to work with world's leading orchestras and participate in various international music festivals and TV and radio broadcasts.

Has the Academy helped you prepare for a busy international career?
The Academy provides an excellent learning environment: the quality of teaching and the friendly bond between students and staff make it feel more like home! There is always this feeling of discovering music for the first time. The teachers always challenge us to think and work independently. It definitely helps in the crucial transition from being a student to becoming an artist.

The Academy's 'living museum' and research centre is open every weekday (11.30 – 5.30pm), and weekends (12.00 – 4.00pm). The galleries include instruments, manuscripts, images and other artefacts. Admission to the museum and to all museum events is free.

An integral part of Academy life, the galleries regularly host lecture-recitals, seminars, workshops and other events. These events include performances and draw on items from the Academy's collections, many of which you can see at www.ram.ac.uk/apollo. On the ground floor, the Academy Chimes shop has a wide range of printed music, books and accessories, as well as Academy-themed gifts.

Revolutionary Violin exhibition. String and Ground floor galleries of the Academy's Museum. Until September 2009.

Explore the French revolution in violin playing
As the French people overthrew the ancient régime in the late 18th century, the violinist Giovanni Battista Viotti (1755–1824) was leading his own musical revolution. This Academy exhibition invites you to meet the man and his violin.

One of the most remarkable violinists of his day, Viotti astonished listeners with his completely new tone and the expressiveness of his playing. Marie Antoinette's personal violinist, he was forced to flee the French Revolution and arrived in London in 1792 with a reputation as the greatest performer in Europe. He was the first to recognise the unique qualities of Stradivari violins and popularise them among soloists.

The new major exhibition at the Academy, *Revolutionary Violin*, provides unique insights into Viotti's revolutionary approach to violin playing, teaching methods and composition. One of his violins — the Viotti ex-Bruce Stradivari of 1709, which provides the vital connection to his legacy as the father of modern violin-playing — takes centre stage alongside other remarkable instruments on loan from various collections. The exhibition was accompanied in November by a special guest display of bows by fellow pioneer, the legendary bow maker François Xavier Tourte (1747–1835).

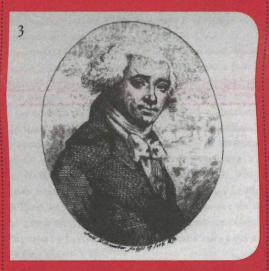
The Viotti ex-Bruce Stradivari violin of 1709
The *Viotti ex-Bruce* is one of the best-preserved examples of Stradivari's workmanship to have survived. It was made during what is known as Stradivari's 'golden period', when he was at the height of his powers. The instrument has not been played extensively over the last two centuries and much of the original surface of the varnish has been preserved. The one-piece back, made from 'tiger-stripe' maple, is particularly striking.

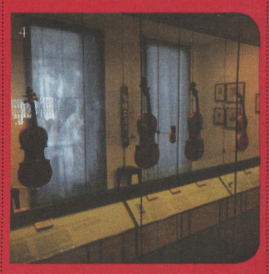
'The research into the *Viotti ex-Bruce* has shed new light on the Academy's own collections, fostered worldwide collaborations, and has revealed the intellectual impetus behind the foundation of the Academy itself,' said Frances Palmer, curator of the Academy's Museum. 'With this instrument, we can trace a lineage from Viotti, the father of the modern violin, to our students today'.

The *Viotti ex-Bruce* Stradivari violin was allocated to the Royal Academy of Music after having been accepted by HM Government in lieu of inheritance tax in the Summer 2005. It was acquired with the aid of additional funding from the National Heritage Memorial Fund, the National Art-Collections Fund (now the Art Fund), J&A Beare, The Belmont Trust, Nigel Brown, Mrs Elizabeth Insall, Mr Albert Frost CBE, Mr Ian Stoutzker CBE, Old Possum's Practical Trust and many anonymous donors as a result of an appeal in BBC2's Culture Show and in the press.

Giovanni Battista Viotti (1755–1824)
Viotti was the most influential violinist of the years around 1800. His revolutionary technique gave him total control of dynamics across the complete chromatic compass of the instrument. Viotti refused to teach adults and is known to have taught only a very small number of children. However,

Recommended as one of Britain's best music museums by Classic FM magazine





1 A view of the *Viotti ex-Bruce*'s scroll
2 The *Castelbarco* viola
3 Portrait of Gianbatista Viotti
4 Part of the *Revolutionary Violin* display at the Academy museum
5 A selection of Tourte bows at the *Revolutionary Violin* exhibition

Revolution and Enlightenment in the museum

many players treated him as a master and aimed to absorb his techniques and musicianship into their own playing. Baillot, Kreutzer and Rode, the influential triumvirate of violin teachers who founded the teaching traditions of the Paris Conservatoire, were all disciples of Viotti. Through them, all violinists working today can trace their pedagogical heritage back to Viotti himself.

The *Revolutionary Violin* exhibition explores not only the impact of Viotti's legacy on modern violin playing and teaching, but also his revolutionary approach to the violin and bow making. Viotti popularised the use of the 'modernised' Stradivari violins which were fitted with extended fingerboards to increase the instrument's range. The impact of his playing was such that these became the soloists' instrument of choice; previously players had felt free to choose whatever instrument suited their individual style. Violin makers acknowledged the qualities of Stradivari's designs but after Viotti's time they were under pressure to make reproductions of his instruments rather than drawing on his design principles for inspiration.

The Castelbarco viola by Stradivari, in the Academy's collection, was originally made as a viola d'amore. Vuillaume converted it into a more usable viola in the middle of the nineteenth century. The original head of a viola d'amore by Stradivari was found in a box of oddments from Vuillaume's workshop which was acquired by the Musée de la Musique in Paris. Thanks to our colleagues in Paris, the instrument and its head are displayed side by side in this exhibition — the first time that they have been reunited for 150 years.

François Xavier Tourte: Father of the modern violin bow

Tourte, described in his own lifetime as 'the Stradivari of the bow', may have collaborated with Viotti who popularised this revolutionary design, which enabled a new range of expression and articulation in violin playing.

During November 2008 a group of fifty bows by Tourte and his followers was on display as part of the *Revolutionary Violin*, providing a unique opportunity to trace the development of the violin bow in the years around 1800. At the heart of this exhibition, organised jointly with Paul Childs, was the presentation of Tourte's œuvre — from his earliest through to his latest periods of work — a time span of approximately 60 years. Thirty-five authentic examples of Tourte's work were on view along with fifteen contemporary copies, presenting Tourte's art at its unsurpassed level of sculptural beauty. On 2nd November 2008 the Academy hosted a conference on Tourte's life and work, with presentations by major experts and musicians, which provided further insights into Tourte's important legacy.

The *Revolutionary Violin* exhibition will run until early September 2009 and is accompanied by a programme of events, which includes workshops and concert-presentations, discussing Viotti and many of the major figures surrounding him. A book *Revolutionary Violin*, in the Academy's *Exhibitions Plus* series, is due to be published in 2009.

The museum regularly hosts events connected to its two long-term displays 'Treasures of the Academy' and 'Experimental Pianism'. Also on exhibit is a focused display entitled 'An Introduction to the work of the Amati Family' and John Orlando Parry's extraordinary painting 'The Posterman' (both until September 2009). Further details about museum exhibitions and events can be found at www.ram.ac.uk/museum

Lots of stick …

News from Apollo — the Academy's digital archive of artefacts, art and more www.ram.ac.uk/apollo

In August, a last-minute request was issued by the BBC for the Academy to provide some batons for a televised interval feature for one of the Promenade Concerts — conducted by Pierre Boulez, a conductor known for not using such an object. About 20 items were carefully transported to the Royal Albert Hall, stored within a huge round tube.

Many of the items belonged to distinguished former students — Sir Charles Lucas's ornate silver ceremonial baton mounted with a royal crown probably dates from his period as director of Queen Adelaide's Band; another belonged to the famous harpist John Cheshire, and Sir Arthur Sullivan's baton had been used for an early performance of *Patience* at the Opera Comique, London. Along with late 19th-century presentation batons made of ivory, ebony and silver and Mosco Carner's small folding model were Dame Ethel Smyth's wonderful example with its wound string-and-red sealing-wax handle, used at Sadler's Wells, and modern ones owned by Sir Adrian Boult (used for his last concert with the BBC Symphony Orchestra), Sir Malcolm Sargent, Sir John Barbirolli, Otto Klemperer and Sir Colin Davis (used in 1970). They varied greatly in length, weight, colour and wood.

The items caused much interest, and most popular of all was that owned by Sir Henry Wood — the baton which he used a few weeks prior to his death for a performance of his last BBC Prom, Beethoven's Seventh Symphony, broadcast on 28th July 1944 from Bedford. Sir Henry was particularly precise about his batons and he wrote in a letter to the manufacturers — Palmer's of Great Yarmouth — that they should have 'weight — slightly under one ounce; length of exposed shaft — 19 inches; length of handle — 5 inches; total length: 24 inches'. He noted that the shaft was 'to run right through the handle and was to be made of seasoned straight-grain poplar wood, carefully rived by hand to ensure that the grain runs straight, and the handle was to be painted white with two coats of water paint'.

Everyone wanted to handle the batons in the studio — producers, directors, runners and others, and their presence caused much merriment and discussion. At the final shoot the discussion panel — broadcasters Clive Anderson and Peter Snow, presenter Suzy Klein and conductor Alexander Shelley — as well as responding to historic film of conductors at work, including Barbirolli — found a few minutes to talk about the very different batons belonging to Wood, Barbirolli and Sullivan.

Part of the interest in the subject had of course derived from the BBC's series *Maestro*, also presented by Clive Anderson. In the summer, a walk around the Academy found all sorts of people silently trying to emulate the drawing, simultaneously, of squares with one hand and triangles with the other, an idea tried out on the television audience in the first programme of the series and obviously creating interest by the difficulty in its execution! In *Maestro*, Peter Snow was mentored by the conductor of the Junior Academy Symphony Orchestra, Peter Stark, while former students involved in the project included members of the judging panel Dominic Seldis (1992) and Zoe Martlew (1992) Conducting mentors included Christopher Warren-Green (1975) for Jane Asher, whose mother Margaret Elliot was for many years professor of oboe at the Academy — and Ivor Setterfield (1994) for Goldie.

Some weeks later, the Academy was fortunate to be presented with three more historic batons. Barry Sterndale Bennett, a constant supporter of the Academy, brought in those owned by Sir William Sterndale Bennett, as with Charles Lucas a former student and later Principal. The earliest of these items carries the engraved date 'April 13 1856' and, chased on a silver band in ornate script, the initials of his three children, Charles Sterndale (born 1845); James Robert (born 1847) and Elizabeth Donn (born 1848). Another baton is engraved on its silver handle tip and mount with Bennett's name. There is a small hole through this stick, each side of which has a small silver mount through which a string-and-tassle arrangement would have passed.

The Academy student conductors have always enjoyed having the opportunity to handle these historic items, finding meaning in the issues they raise about performance and performance spaces. This has been further enhanced with the availability of film of historic conductors on, for instance, YouTube.com. With my Academy colleague, musicologist and conductor Dr Raymond Holden, a formal session with a conducting class allowed us to use a full range of items from the silver baton of c.1850s, along with images from the collection including the famous triptych lithograph of Weber; of conductors wearing white gloves; 19th-century engravings of conductors standing in the centre of the orchestra, or with their backs to the orchestra; stacked onto the stage (Jullien at Covent Garden, with his ornate music stand and the silver tray on which his gloves and baton were delivered prior to his performance); with huge ensembles and orchestras (Crystal Palace); conducting with a bow; or, of course, without a baton. During the class *Vanity Fair* cartoons were of particular interest in that they proved to provide some 'real' evidence and more than just pure caricature. Verdi, in Imperial style, grips a baton similar in design to that of Bennett's (1856), while the portrait of Sir Michael Costa demonstrates how the hole in the second Bennett baton functioned. Raymond Holden integrated the handling session with discussion, repertoire, sound and film. As well as the early Bennett baton, it was once again Sir Henry's batons which won the interest — their physical length and lightness combined with an extraordinary array of photographic and printed images, and film of him at work.

By the way, if anyone would like to find a home for early batons, or others owned by well-known conductors, we would be delighted to add them to our collection!

Janet Snowman, *Collections Registrar*

Bulletinterview
Karen Geoghegan

Bassoonist Karen Geoghegan will be familiar to many readers from her appearances on BBC television's 'Classical Star', where she finished as runner-up to Sophie Cashell — another Academy student.

How did you choose to play the bassoon?
I come from a musical family so have always been surrounded by music. I took up the violin at the age of five and continued until I was 12. When I got to secondary school, I was told there was a bassoon lying in the cupboard and was asked if I would like to learn it. I just thought: why not? So I suppose it wasn't really my choice to start playing the instrument!

Why did you decide to come to the Academy?
By the age of around 16 or 17 I knew that I wanted to be a professional musician. I'd been studying at the Junior Department of the Royal Scottish Academy of Music and Drama for five years and so was ready for a change of scene, and London is the perfect place to be if you want to make it as a professional musician. I chose the Academy after a consultation lesson with John Orford, who's now my teacher. I also liked the atmosphere here when I came for my audition — it just felt like the right place for me. I was lucky enough to receive a scholarship from the Leverhulme Trust for my last two years here, which is a big vote of confidence and takes the pressure off me financially.

What have you enjoyed most during your time at the Academy?
At the Academy there are so many fantastic performing opportunities. I couldn't ask to be at a better institution for orchestral playing. Highlights for me so far have been playing in the orchestra for The Marriage of Figaro with Sir Colin Davis, Schumann's Third Symphony with Yan Pascal Tortelier, a side-by-side project with the London Sinfonietta performing Gérard Grisey, and performing Beethoven's Seventh Symphony arranged for wind nonet. I also had the opportunity to perform the Mozart Concerto with the Academy String Orchestra in my first year, which was such an enjoyable experience.

Do you play much ensemble music?
There are so many chamber music opportunities at Academy, and so many fantastic students to form groups with. I play in several wind quintets, a trio with oboe and piano, a wind octet and a bassoon quartet. It takes up a lot of time but I really enjoy doing it, and there are always many concert opportunities for chamber groups — whether it's giving recitals or playing background music. Our wind quintet was invited to play at the BBC Proms 'Composer in Portrait' concert this year, playing a new work by Anders Hillborg. Our octet gave a performance of Stravinsky's octet as part of a European Conservatoires day, which was broadcast live across the whole of Europe.

How do you expect your career to progress?
My ideal career would be a mixture of solo, chamber and orchestral performance. I really want to promote the bassoon as a solo instrument, but equally love playing in orchestras. After completing my degree I plan to stay in London, play at auditions and just see what happens. I believe that with the right attitude and approach I'll be able to succeed as a professional.

Development and Patronage

The Fundraising and Marketing team at the Royal Academy of Music has had an exceptional year since our last Bulletin. Once again, we are delighted to have met so many of you over the course of the year.

Many of our visitors have decided to become more involved in Academy life by joining the Patrons of the Royal Academy of Music (previously known as membership). Do not hesitate to contact me if you would like to join. Our redesigned Patrons brochure can be found in the Academy's reception area or downloaded from www.ram.ac.uk/giving

At the end of 2007, we were honoured that HM The Queen opened our new Patrons Room as part of her visit to the Academy. We have already held many receptions, teas and events there to welcome our growing body of Patrons. The Patrons Room was kindly refurbished by Martin and Elise Smith, who have been loyal Academy supporters for many years.

The year was brought to a dramatic climax with the visit of Sir Elton John, who came to the Academy to meet 'his scholars' — students whose Academy studies are being supported through the Elton John Scholarship Fund. Elton also shared valuable insights with students who themselves are on the threshold of entering the music profession.
I look forward to meeting many of you in 2009, which with Jonathan Freeman-Attwood at the helm looks set to be another exciting year. As always, we are reliant on the generosity of our supporters to ensure that we provide the very best tuition and facilities for our students and so may I extend a heartfelt thank you to so many of you who continue to support us, especially in these difficult financial times.

Carol McCormack

Carol McCormack
Director of Development

Telephone 020 7873 7332
Email c.mccormack@ram.ac.uk

2009 at the Academy

Elsewhere in this Bulletin, we look forward to the start of the Royal Academy of Music / Kohn Foundation Bach Cantatas Series. We're particularly looking forward to the opening concert on 25th January, at which the original autograph manuscript for BWV128 — one of only two or three major Bach manuscripts remaining in private hands — will be on display. The many alterations provide a fascinating insight into Bach's dynamic composition process.

Some other important performances for 2009 include:

Friday 23rd January
Yan Pascal Tortelier conducts Webert, Bartók and Strauss

Wednesday 11th February
Joanna MacGregor performs Messiaen's Vingt Regards sur l'Enfant-Jésus, following her public masterclass on the work on Monday 9th

From Monday 2nd March
Royal Academy Opera presents Haydn's La fedeltà premiata, conducted by Trevor Pinnock

Thursday 12th March
Academy Big Band Double Bill: 'Stars of the Apollo and student transcriptions of Gil Evans'

Wednesday 13th & Friday 15th May
Royal Academy Opera presents Rossini's L'occasione fa il ladro

Thursday 18th June
Bach's St John Passion at the Spitalfields Festival, conducted by Edward Higginbottom

Wednesday 17th to Saturday 20th June
Four days of Academy events at the new Kings Place venue

From Monday 16th November
Royal Academy Opera presents Handel Semele conducted by Sir Charles Mackerras

Our popular series of 'Free on Fridays' lunchtime concerts will include:

Friday 16th January
Academy Wind Ensemble play Schoenberg and Mozart

Friday 23rd January
Chamber Music with Harp

Friday 30th January
Laurence Cummings directs the fine classical 'period' instruments of the Becket Collection in works by JC Smith, Haydn and Mozart

Friday 6th February
Simon Wright conducts Shostakovich Symphony no.5

Friday 20th February
Percussion Showcase

Friday 13th March
French Chamber Music

Friday 20th March
Slavonic Brass

Friday 1st May
Tadaaki Otaka and Academy Concert Orchestra perform Rachmaninov's Second Symphony

Friday 2nd October
Martyn Brabbins conducts Mahler's Seventh Symphony

Friday 16th October
Sir Colin Davis conducts Beethoven

Friday 23rd October
Sir Mark Elder conducts Adams and Strauss

Printed on paper manufactured using 100% recycled fibre. Design by INTRO, London.